

The Harmony of Sharia and Tradition: A Study of Islamic Da'wah Values in the Pa'bitte Passapu Dance of the Ammatoa Community

Zulkarnaini Umar^{a,*}, Sonia Isna Suratin^b,
and Iman Asroa B.S^c

^aIslamic University of Riau, Indonesia

^bState Islamic University of Sunan Kalijaga, Indonesia

^cState Islamic University of Mahmud Yunus, Indonesia

*corresponding author: umarzulkarnaini35@gmail.com

Received: 29-09-2024; Revised: 07-11-2024; Accepted: 02-12-2024

DOI: 10.31291/hn.v13i2.785

Abstract

This study explores the integration of Islamic law (*sharia*) and local customs through the analysis of the Pa'bitte Passapu dance, a cultural expression of the Ammatoa community in Tanah Toa Village, Kajang District. Utilizing field research and Roland Barthes' cultural semiotic theory, this research reveals the denotative and connotative symbols within the dance movements. Data collection methods included observation, interviews, and documentation. The subjects of this study were the dancers of the Pa'bitte Pasapu dance, their trainers, and local government officials. The findings indicate that the Pa'bitte Passapu Dance embodies elements of harmony between *sharia* and *da'wah*, guiding society towards harmonious living. Denotatively, the dance features physical movements and visual symbols, such as spinning movements, fighting simulations, and the use of symbolic elements like chickens, which are part of the aesthetic performance. Connotatively, the dance conveys complex messages encompassing moral, social and ideological values. The study argues that the Pa'bitte Passapu Dance serves as a medium that connects *sharia* and art, providing entertainment while also reinforcing cultural identity and religious values within the Ammatoa community. This research highlights the importance of preserving local cultural expressions as a relevant and

adaptive platform for preaching, while at the same time addressing local communities' needs

Keywords: da'wah, local wisdom, Pa'bitte Passapu Dance, Ammatoa society.

Abstrak

Penelitian ini mengeksplorasi bagaimana proses tarian serta keselarasan antara hukum Islam (syariah) dan adat istiadat setempat melalui analisis tari Pa'bitte Passapu, sebuah ekspresi budaya masyarakat Ammatoa di Desa Tanah Toa, Kecamatan Kajang. Metode penelitian ini menggunakan penelitian lapangan dengan analisis teori semiotika budaya Roland Barthes untuk mengungkap simbol gerakan tari secara denotatif dan konotatif. Teknik pengumpulan data melalui observasi, wawancara dan dokumentasi. Subjek dalam penelitian ini adalah para penari tarian Pa'Bitte Passapu, pelatih dan pemerintah setempat. Hasil penelitian menunjukkan bahwa Tari Pa'bitte Passapu memuat elemen-elemen keselarasan antara syariat dan dakwah yang mengarahkan masyarakat untuk hidup dalam harmoni. Secara denotatif, tarian ini merepresentasikan gerakan fisik dan simbol-simbol visual yang tampak selama pertunjukan, seperti gerakan berputar, simulasi pertarungan, dan penggunaan elemen simbolik seperti ayam. Makna ini terlihat secara langsung sebagai bagian dari estetika seni pertunjukan. Namun, secara konotatif Tari Pa'bitte Passapu menyampaikan pesan yang lebih kompleks, ada nilai-nilai moral, sosial, dan ideologis. Gerakan dan simbol dalam tarian ini menggambarkan pesan penting seperti ajakan untuk menghindari kekerasan, menumbuhkan solidaritas melalui semangat saling tolong-menolong, dan menjaga penghormatan antarindividu dalam kehidupan bermasyarakat. Dengan demikian, penulis berargumen bahwa, Tari Pa'bitte Passapu berperan sebagai medium pertalian antara syariat dan seni yang tidak hanya menghibur, tetapi juga dapat menguatkan identitas budaya dan nilai-nilai agama di dalam komunitas Ammatoa. Penelitian ini memperlihatkan pentingnya mempertahankan ekspresi budaya lokal sebagai platform dakwah yang relevan dan adaptif terhadap kebutuhan masyarakat lokal.

Kata kunci: dakwah, kearifan lokal, Tari Pa'bitte Passapu, masyarakat Ammatoa.

Introduction

This article explores the intersection of religion and culture, highlighting how this encounter can foster the value of da'wah as a moral guide in everyday interactions. One of the cultural practices still revered today is the Pa'bitte Passapu Dance in the Ammatoa community of Kajang. This dance is preserved as a symbol of local wisdom. The Kajang indigenous community is a traditional group that steadfastly upholds its customs and cultural heritage (Ichwan et al., 2024). They live in forested areas, distancing themselves from modernization. This choice reflects their close relationship with the forest environment, which is deeply ingrained in their mindset and traditional beliefs. Their simple, non-luxurious lifestyle holds profound meaning amidst the currents of modern society (Hafid, 2013).

In the context of Islam, da'wah is considered a high and noble duty because it involves efforts to transform individuals from a less virtuous state to a better one (Karimullah et al., 2023). Conveying Islamic teachings is an obligation for every Muslim, even if it is just one verse (Mukharrom & Abdi, 2023). Da'wah is a conscious and deliberate process aimed at inviting others to practice Islamic teachings (Munir et al., 2024). Currently, strategic approaches to preaching through art and culture often lack sufficient attention and are frequently overlooked (Arwan et al., 2023). However, one key to the success of preachers in spreading Islamic teachings in Indonesia is their ability to use art and culture as a medium (Jufri & Ode Ismail Ahmad, 2023). This approach not only gains popularity but also establishes close connections with local communities. This phenomenon is exemplified by the Wali Songo, Islamic figures who

played a crucial role in Java, successfully utilizing art and culture in their preaching (Murodi, 2008).

The introduction of Islam in South Sulawesi did not occur in a cultural vacuum. The people of South Sulawesi had inherited cultural and religious beliefs passed down through generations (Azka et al., 2024). According to Weber, religion is not only a belief in the supernatural but also forms strong cohesion in social structures, despite differing traditions in practice (Putra, 2020). South Sulawesi culture has unique characteristics, distinct from the cultures of Java and Sumatra, which are heavily influenced by Sanskrit (India) and Chinese culture, as well as Hinduism and Buddhism (Ardhana & Wijaya, 2017). South Sulawesi culture maintains its authenticity, originating from indigenous people with minimal external influence (Pabbajah, 2024). The arrival of Islam brought significant changes to various aspects of life, including social patterns, cultural systems, and leadership structures (Azka & Haramain, 2024).

Islam introduced a new understanding that it aims to strengthen positive customary values and improve those considered reprehensible. Overall, the personal and social lives of South Sulawesi people experienced the influence of Islamic teachings (Nuruddin, 2018). In the Ammatoa Kajang Customary Community, the Pa'bitte Passapu Dance is still performed today. This dance carries symbolic meaning, linking the "headband" (passapu) used by the indigenous community to knowledge (Sumilih, 2022). In the dance, the headband symbolizes a fighting cock. Its origins are tied to the Ammatoa Kajang Kingdom in Bulukumba Regency, South

The Harmony of Sharia.....

Sulawesi. Over time, the Pa'bitte Passapu Dance was adapted for welcoming guests at Kajang community wedding ceremonies.

Initially, the Kajang community practiced cockfighting. However, this activity was gradually abandoned due to its association with gambling and animal cruelty. Despite the ban on cockfighting, the community's desire for entertainment persisted. As an alternative, they created the Pa'bitte Passapu Dance. The dance's name refers to "connecting handkerchiefs" (*passapu*), symbolizing a substitute for cockfighting. Through this dance, the community illustrates the negative impacts of cockfighting, such as gambling and conflict, and promotes more meaningful artistic expressions in their culture.

Literature Review

The need for preaching in the modern era is increasingly significant, especially in areas rarely touched by religious outreach. However, preachers must understand that communities are more receptive to messages delivered in a humanistic manner, rather than through judgment, as local cultures are still deeply preserved. A special approach is required to integrate local culture with modern preaching styles, ensuring that the message is conveyed effectively while maintaining cultural integrity (Rosida et al., 2023).

Muslim preaching, whether conducted individually or through organizations, can utilize various methods, one of which is *da'wah bil hal*, which combines Islamic teachings with local wisdom. An example of this is the *ngejot* tradition practiced by the Muslim community in Bali, where Islamic teachings such as *silaturrahim* (social bonds), *shadaqah* (charity), *musawa* (equality), and *tasamuh* (tolerance) are conveyed (Baharun et al., 2018).

Preaching is not always confined to the pulpit and verbal delivery by religious leaders. For instance, the Nayuh wedding ceremony embodies da'wah values that may not be immediately recognized. From an Islamic perspective, the Nayuh wedding tradition should be maintained and preserved as it encourages the practice of Islamic teachings within the community (Hilmi et al., 2022).

The encounter between Islam and local traditions can foster strong morality amidst rapid modernization. In the Kajang community, Islam patuntung is not understood in the same formal way as by most Muslims. It represents a local adaptation of Islam, integrating religious morality with customs and culture. This research aims to reveal dance expressions that are not only aesthetically pleasing but also carry moral messages that can be upheld amidst the diversity and challenges of modernization (Syamsurijal, 2016). Research by Andi et al. (Arie Astuti et al., 2019) examined the Pa'bitte Passapu dance from a sociological perspective, highlighting that the dance embodies the ancestral value of tallasa kamase (simple living). This principle underpins the Kajang tribe's lifestyle, which eschews luxury.

Roland Barthes' cultural semiotic framework was chosen for this study due to its ability to explore the deep meanings of cultural artifacts like the Pa'bitte Passapu Dance. Unlike other studies focusing on historical, sociological, or artistic aspects, Barthes' approach reveals two layers of meaning: denotation (literal meaning) and connotation (symbolic meaning) (Siregar, 2022). This approach aligns with the study's goal of understanding dance movements not only as physical symbols but also as profound moral and spiritual messages. Emphasizing connotation allows for the

exploration of the implicit da'wah messages in the dance, making it a natural medium for the acculturation of Islamic values in local traditions. The symbols and movements in the dance transcend aesthetic functions, conveying values of harmony, mutual respect, and spirituality, often unnoticed by the performers. Barthes' framework is also relevant for analyzing how traditions like the Pa'bitte Passapu Dance remain pertinent in the modern era. This approach bridges anthropological tradition with dynamic interpretation, providing a deep understanding of the relationship between Islamic teachings and local customs.

Based on these observations, the author is interested in studying the dance procession and the integration of Islam and local traditions through the expression of Pa'bitte Passapu Dance Art in the Ammatoa Community of Tanah Toa Village, Kajang District. This study focuses on analyzing the hidden da'wah messages in the Pa'bitte Passapu Dance and understanding the efforts made by the dancers to preserve this traditional dance, preventing its extinction. The analysis of the da'wah message involves interpreting each movement in the Pa'bitte Passapu Dance to reveal its potential for conveying da'wah messages.

Method

This research employs an ethnographic approach, a qualitative method aimed at understanding and describing the culture or way of life of a community group (Usop, 2019). The primary focus of this study is to examine the behavioral patterns, values, norms, and cultural symbols of the Ammatoa Kajang community. Data collection techniques include observations, interviews,

documentation, and the review of relevant scientific articles. The subjects of this study are cultural figures, dance trainers, dancers, and local government officials. The selection of these subjects is based on several considerations: One, the informant's understanding of the dance's origin and the symbolic meaning of each movement. Two, the informant's direct involvement in the dance procession. Three, the informant's knowledge of the dance and their role in preserving and promoting the Pa'bitte Passapu Dance as part of the region's cultural heritage.

Data in this study were analyzed using a semiotic approach, following Barthes' concepts of denotation and connotation. Each movement and symbol in the dance is identified and interpreted based on its literal meaning and its deeper significance related to the value of da'wah. This research was conducted in Ammatoa Kajang Village, Bulukumba Regency, over a period of two months, from February to April.

Result and Discussion

Tanah Toa Village in Bulukumba Regency is renowned as the center of the Ammatoa indigenous community, which continues to uphold its traditions and unique cultural values (Abdul Hafid & Suardi Suardi, 2023). Situated in a hilly area with pristine nature, this village not only offers beautiful natural scenery but also exemplifies a community life that is harmonious with the environment and customs.

Tanah Toa Village Profile

The Ammatoa Kajang community resides in Tanah Toa Village, Kajang sub-district, Bulukumba Regency, covering an area of 972 hectares that includes settlements, rice fields, plantations, and forests (Data Source: Tanah Toa Village, February 12, 2024). The community is known for its adherence to *pasang* (ancestral teachings) that emphasize *tallasa kamase-mase* (simple living). The Ammatoa community is divided into two regions: Kajang Dalam (Rilalang Embayya), the traditional core area, and Kajang Luar (Ipantara Embayya), where people have adopted more modern lifestyles (Akib, 2008). Despite this division, both regions uphold the ancestral values of harmony with nature and simplicity.

The history of the Ammatoa traces back to To Manurung ri Kajang, the first leader believed to have emerged from a mythological beginning, riding an eagle and settling the land (Latief & Syam, 2022). The community has preserved these ancestral teachings and their traditional governance through generations of Ammatoa leaders. Their cultural and territorial identity is reflected in their mythology, black attire, and quadrilateral territorial boundaries (*Sulapa Appa*), which symbolize their connection to the land and its sacredness (Anggraini, 2023). These values are deeply integrated into their daily lives and cultural expressions, including traditional practices like the Pa'bitte Passapu dance.

Principles of life in the Ammatoa Kajang indigenous community

The Ammatoa community practices self-isolation to avoid actions and deeds not listed in the *Pasang*, which states "ako kaitte-itte risahocinde tappanging, ri caula tatimba-timba," meaning

prioritizing living in poverty in this world to obtain wealth from the creator in the afterlife. This principle is known as *kamase-masea* (Akib, 2003).

The Ammatoa Kajang indigenous community adheres to the principle of *kamase-masea*, which includes the values of *Lambusu* (honesty), *Gattong* (firmness), *Sabbara* (patience), and *Appisona* (surrender). These messages serve as the life guide for the indigenous community. They diligently follow all the rules in the form of pasang, which contain noble messages. The community's mindset and attitude are oriented towards surrender and acceptance of fate.

1. History of the *Pa'bitte Passapu* Dance

The Pa'bitte Passapu Dance is a traditional dance of the Ammatoa Kajang community in Bulukumba Regency, South Sulawesi. This dance is inspired by the tradition of cockfighting, which is deeply ingrained in the community's life. The tradition of cockfighting later inspired the creation of the Pa'bitte Passapu Dance, which means "fighting handkerchiefs" (Embas, 2017).

Story behind the creation of the Pa'bitte Passapu Dance is often associated with the story of Sawerigading and Lagaligo. There are two versions put forward by Ka RD, one of the Pa'bitte Passapu dancers, regarding the story of the dance, as follows:

a. The Legacy of Sawerigading

It is said that Sawerigading had three sons, his son named La Balobo who had a high leadership spirit left for Java as the forerunner of peace on Java, his son named I La Patau left for

Luwu to study the art of tariqa, and his son who lived in Kajang was La Galigo.

Based on the results of the interview with RD, he said:

“The Galigo is the son of Saweregading who really likes watching cockfighting games which are entertainment for his father as a king. After growing up, the cockfighting game is increasingly popular with Saweregading's son, even La Galigo has an unbeatable fighting cock. One day La Galigo intends to challenge all the fighting cocks from other countries to prove the greatness of his chicken. After defeating many of his enemies, an arrogant attitude began to grow in the soul of Saweregading's son until one day La Galigo ordered his men to find the greatest chicken that could defeat his fighting cock”
(Interview with RD)

Once upon a time, there was a great undefeated chicken owned by a king, which later became the opponent of La Galigo's chicken. During the battle, it appeared that the chicken owned by the arrogant young man would lose. Suddenly, La Galigo cut the necks of both chickens while saying "puli i manu a," meaning a draw or both chickens die. Witnessing La Galigo's deceit, the king's men attacked him, resulting in bloodshed.

Upon learning about the violence caused by cockfighting, Saweregading banned the practice, declaring it illegal. By the king's decree, cockfighting was replaced with the Pa'bitte Passapu game, or fighting with destar (headbands), to prevent conflict and bloodshed.

b. Karaeng Kajang Obtains a Wife Through Cockfighting

Another story recounts that the Pa'bitte Passapu Dance was created by the first Karaeng Kajang, the First King of Kajang.

Based on an interview with RD, he added:

“Once upon a time when the king wanted to marry his beloved girl from a neighboring country at the same time there was another king who wanted to propose to the beautiful girl. According to the existing culture, if a girl was proposed to by two men at the same time, and if both suitors had the same rank or caste, then there had to be a fight or a duel of pain between the two suitors to determine who was most entitled to propose to the girl. (Interview with RD)

The two kings agreed to a contest of skills. After a prolonged fight, neither gave up due to their equal supernatural powers. The fight was temporarily halted for deliberation and to find an alternative method to determine the winner. It was decided that the suitors must find roosters to fight, with the provision that the suitor whose rooster lost must withdraw, and the one whose rooster won would marry the girl.

In this contest, Karaeng Kajang's chicken emerged victorious. This victory brought great joy to Karaeng Kajang, as he would soon marry the girl of his dreams. The victory was memorable for Karaeng Kajang and delighted his followers and people.

RD explained in detail:

“After a long time, the memory was still always remembered by Karaeng Kajang, until one day when Karaeng Kajang was gathering with Ammatoa and his followers at a party, Karaeng Kajang said to his followers "appabitte sako la kuttei" (I want to see you fight). The followers were shocked because there were no chickens to fight. They asked "apa lani pa'bitte karaeng" (what do you want to fight?). Hearing the conversation between Karaeng Kajang and his followers, Ammatoa who always followed his instructions said "appa'bitteko passapu" (just fight with a headband). Simultaneously, the followers immediately took the passapu or headband on their heads and then put it on their heads as a symbol of a rooster, they imitated the movements of the fighting chickens in front of Karaeng Kajang and Ammatoa. From this incident, Pa'bitte Passapu began to be often performed by the Kajang le'leng Ammatoa traditional community and became a hereditary tradition”

Interview with RD

The Pa'bitte Passapu Dance is performed to welcome traditional guests or at wedding events. This dance is accompanied by singing and musical instruments while wearing a headband (*passapu*).



Figure 1. The Ammatoa people performing the Pa'bitte Passapu dance
Source: <https://www.antarafoto.com/id/view/742812/tari-pabitte-passapu>

Stages of Pa'bitte Passapu Dance in the Ammatoa Community, Tanah Toa Village, District Kajang Regency, Bulukumba Regency

The Pa'bitte Passapu Dance is performed by six individuals, including four dancers and two musicians who play drums. The performance process is carried out in several stages:

1. Preparation stage

Before performing the Pa'bitte Passapu Dance, it is essential to prepare the necessary equipment and supplies. These include the *palingoro* musical instrument (drum), traditional Kajang men's clothing, and the *passapu* (headband). SBG, a Pa'bitte Passapu Dance performer, explained:

Heritage of Nusantara:

“Injo Pa'bitte Passapua ala'-ala' anu nipakea ganrang na passapu, na bajunna usual napake pa'bitte baju le'leng, na tope le'leng. Passapu nipakea rua ianjo passapu nu riulua na passapu nu dihajua pa'bitte.”

(In the Pa'bitte Passapu Dance, the equipment used is a drum and a passapu, the clothes usually worn are black clothes and a black sarong. There are two passapu used, namely the passapu used on the head and the passapu which is considered a fighting cock) (Interview with SBG)

Both dancers and musicians must prepare all the required items for the performance. This includes wearing traditional Kajang men's clothing, such as the *passapu* headband, black clothes, and sarongs. Additionally, they must ensure that all tools, such as drums and *passapu*, which symbolize fighting chickens, are ready.

SPE also noted:

“Nabai, kunjo players have to make lekleng clothes na passapu. before injo na passadiakangi lanipakea appada gandrang na passapu”

(That's right, the players there have to wear black clothes and a passapu. Before that, a drum and a passapu have to be prepared) (Interview with SPE)

The equipment and supplies for the Pa'bitte Passapu Dance include the *palingoro* drum, traditional Kajang men's clothing, and the *passapu*. The accompanying music, characterized by simple and monotonous *palingoro* drum beats, reflects the

principle of *akkamase-masea* (living in simplicity) upheld by the Kajang indigenous people. The passapu, a cloth head covering, is also used as a symbol of the fighting cock, played by the dancers.

2. Performance Stage

During the performance stage, dancers and musicians take their designated positions. The musicians begin by slowly beating the *palingoro* drum. The dancers then perform the Pa'bitte Passapu Dance, which includes core movements such as *ammiti* (spinning), *appasilompo manu'* (equalizing the size of the chicken), *sahung* (fighting), *abbesere* (fighting), and *sitobo'* (stabbing).

Based on the results of the interview with RD as the Pa'bitte Passapu Dance performer, it was reported:

“Lalang gerakanna rie 5 movements siurang nak ia minjo nu firstyya ammiti, ammiti artina injo pasikuku-kukui manu sahunganna, next pasilompo manu sahunganmi, maingi injo pa'bittemi manu'na, maingi pa'bitte rie dikua abbesere, abbeserei karna anre na Tarimai ka betaanna. Sitobo's final movement, sitoboi ka sihangimi”

(In the core movement of the Pa'bitte Passapu Dance, there are 5 movements, namely the first is spinning, in spinning, the meaning is that a fighter warms up his chicken to be pitted, then equalizes the size of the fighting chicken, after that the cockfight, after the cockfight there is a fighting movement because they do not accept defeat and the last movement is the stabbing movement which

occurs because in the fight they get heated up and cannot be controlled) (Interview with RD)

Pa'bitte Passapu Dance which is none other than the traditional Kajang dance performed by dancers and drummers. Sabung/*pa'bitte* is the final stage or the core of the Pa'bitte Passapu dance where a person will fight a chicken to find out who will be the winner in the fight. From the core movements of the Pa'bitte Passapu Dance explained by Rudding, RSL emphasized:

“Anu ku isse battu ri gurungku Ka Rudding, pantaranna intina rie movement 7 siurang movement, he minjo Hille, Pasilele Manu, Soe Saunggu-unggu, Ngasa Taji, Abbulan Taji, Pa'bitte Passapu, Papulikang. The meaning of Hille ia minjo pangantara na manua mange ri pa'sahunganga, Pasilele Manu gunanna haji' si lombo manu sahungang, Soe Saunggu-unggu the movement to agree on or maingmi promises, Ngasa taji na pakatarangi taji na, Abbulan Taji na tide taji a ri manu sahunganga, punna mainngmi injo na Pa'bittemi manu'na mingka wrong sekrena anre na Tarimai ni lose i na pappulikang kaleji manu'na. kunnimi inni na sihambangi na sitobo'I sa'genna mate”.

(In addition to having core movements, there are seven movements that I know from my trainer, namely ka rudding, the first movement is Hille, Pasilele Manu, Soe saunggu'-unggu, Ngasa Taji, Abbulan Taji, Pa'bitte Passapu and papulikang. The meaning of hille is as an introduction to the location, pasilele manu is a movement to find an opponent, soe saunggu-unggu is a movement of agreement or contract, ngasa taji is a movement to sharpen weapons, the abbulan taji movement is to put

weapons on the chicken that will be fought, then the chicken that is being fought is pitted and the last movement is that one of the owners of the chicken that was defeated goes berserk because he cannot accept that his chicken was defeated, considering the game a draw. This is where conflicts usually occur so that they kill each other) (Interview with RSL)

Regarding the core movements of the Pa'bitte Passapu Dance, as explained by Rudding, the researcher identified several key movements:

a. *Ammiti'* (turn)

According to RD, the first movement in the Pa'bitte Passapu Dance is *ammiti'* (turning), also known as *pappanai bambang*, which means to provoke emotions. RD stated:

"This movement is to provoke the emotions of the players / fighters through cockfighting. The *ammiti'* (spinning) movement is done three times by holding the *passapu* (headband) which is considered the cock being fought." (Interview with RD)

The Pa'bitte Passapu Dance is performed by a group of men to simulate a cockfighting activity within the local community. This dance is traditionally performed whenever a guest is received, making it a unique cultural expression. The *ammiti'* (spinning) or *silonreng* movement involves spinning to symbolize the heating of the chicken or *passapu* that will be matched.

b. *Appasilompo manu'* (equalizing the size of the chicken)

The *appasilompo manu'* movement involves matching the size of the chickens that will be pitted against each other, symbolizing the search for an equally matched opponent. According to the Kajang community, balance is essential in all aspects, including selecting an opponent. Thus, the *appasilompo manu'* movement ensures that the chickens are equally matched, preventing jealousy during the Pa'bitte Passapu performance.

c. *Sahung* (cockfighting)

RD stated:

"This sahung movement is a movement that pits the passapu or headband which is likened to a cock that is being fought. From the results of *appasilompo manu'* or equalizing the size of the cock that is being fought, it is balanced"
(Interview with RD)

In Indonesian society, particularly within the Kajang community, cockfighting is a popular activity often associated with gambling, which has negative social impacts. The Kajang community creatively developed the Pa'bitte Passapu Dance to eliminate the negative aspects of cockfighting by transforming it into a cultural performance.

d. *Abbesere* (fight)

In cockfighting, disputes often arise between parties who do not accept defeat, leading to physical altercations. The Pa'bitte Passapu Dance incorporates this element to create a complete narrative of the cockfighting experience.

e. '*Sitobo*' (stab fight)

In instances where participants do not accept defeat, fights can escalate to stabbing matches (*sitobo*'), resulting in serious conflict. The Pa'bitte Passapu Dance depicts this escalation, showing the potential consequences of unresolved disputes. The Pa'bitte Passapu Dance, with its movements, costumes, and songs, creates a vivid and engaging performance for the audience.

According to interview results, there are seven core movements typically performed in the Pa'bitte Passapu Dance, which are as follows:

a. *Hill* (turn)

Hill is an introductory movement or movement that tells a journey to a place or location for cockfighting.

b. *Soe*

Soe is a movement to find an opponent or a fighter looking for an opponent he wants to fight and looking for a chicken that is considered the best.

c. *Sharpen spurs*

It is a movement of sharpening weapons attached to the feet of fighting chickens. The spurs here function to weaken the opponent, cockfighting here is the same as cockfighting in general.

d. *Abbulan spurs*

Abbulan spurs is a movement where the sharpened spurs will be attached to the chicken. Once the spurs are already attached to the chicken, it is a sign that the fight will begin.

e. *Pa'bitte Passapu*

Pa'bitte Passapu is the core movement of this dance. In this dance, the *passapu* or headband of the Kajang community is considered a fighting cock. While dancing, one of their *passapu* falls, thus indicating that someone has lost the fight.



Figure 2. Pa'bitte Passapu dance

Source : <https://dimensiindonesia.com/tari-pabbitte-passapu-cerita-karaeng-kajang-saat-meminang-putri-cantik/>

f. Papulikang

Papulikang is one of those who loses and goes berserk because he cannot accept his defeat and considers the game a draw or that no one loses, thus causing a dispute or conflict between the players.

Each work of art that is created certainly has a specific purpose and goal as well as moral messages contained within it, whether the purpose and goal are physical or depicted in the concept of its presentation.

Pa'bitte Passapu Dance, besides having movements, it is also accompanied by *kelong* or singing. *Kelong* in *Pa'bitte Passapu Dance* is a song accompanied by movements. The lyrics of this *kelong* or song are:

RSL explained in detail the *kelong* lyric:

First verse:

Hillee ee

E bosi memangmi kuklampa (when the rain came, I had already left)

Solo memangmi kuklimbang (when the flood hit, I had crossed)

Kunjungku naung (really has been swept away)

Manyuk sampara kalengku (myself wandering)

Second verse:

Bosiki ritala-tala (rain is being tuned)

Rammanga ri bangkeng bukik (dark clouds at the foot of the hill)

Mannanro nakku (keep longing)

Mampaempo taru U'rangi (collecting memories)

Mangu'rangi ma'rangmangi (remembering, groaning in pain)

Third verse:

Ee pasituju-tuju sai tunrunna gandraea nipakarenyya ehaille (watch the drum beat so we can dance)

Ee tallung bangngima ri Bone (I have been in Bone for three days)

Matinro manu'-manu' (never sleep soundly)

Na taro uddani ehaille ee ee (just miss that's why haille ee)

Ee ri Bantaeng panjo tana na tekko galunna (there is a fertile, winding land)

Ee sarru'tanna saysae e haille (unable to count haille ee)

Ee lak sahungi manu'ku didi pute didi mata ecakunnu'-kunnu ehaille (I will fight my cock, its white feathers and yellow eyes ecakunnu-kunnu ehaille)

Ee tarosani lanrong-lanrong mallolang manu kala'mappirannu-rannu ehaille (give the jungle fowl as a treat)

Fourth stanza:

Ee cuppaga tekko tarana sa'bulan-bulan leo esalu'lae-lae haille
ee (cempaga chicken is fitted with curved spurs, it walks
jumping up and down)

Ee jarra-jarrako paboto'pakanre bakke manu natarako inrang
ehaille ee (stop gambling, you scavenger of fighting cocks, you
will be wrapped up in the forest)

Ee manu agaro manunu papitto tea mitte namasuli ballinna
ehaillee e (what kind of chicken do you have, even though it's
put in a cage it won't peck even though it's expensive)

Ee apa kurang ri Bantaeng, kattung ringgi tali-tali na rupia
ehaille (what's missing from Banteng, kattung ringgi, rupiah
ropes are all there)

Ee lallonrai mintu mange cincinna bakkarana togena sirento
ehaillee (the beautiful chicken with the ring and beautiful tail
feathers has passed) (Interview with RSL)

In the Pa'bitte Passapu Dance song, it is narrated the story of the figure of Ilagaligo and Saweregading, who despite raining and flooding, they still came from the other side of the island to do cockfighting. This tradition was considered positive by the Kajang ethnic community as a silaturahmi (social maintenance) to maintain kinship and maintain the brotherhood established in the Kajang.

The Message of Preaching Contained in the Pa'bitte Passapu Dance

The Pa'bitte Passapu Dance conveys messages based on Islamic values derived from the Qur'an and Al-Hadith. These messages play a crucial role in everyday life, serving as determinants of good or

The Harmony of Sharia.....

bad behavior for individuals and society as a whole. The dance incorporates various implied meanings through the objects used and the interactions between the dancers, ultimately conveying special messages to the audience.

The Pa'bitte Passapu Dance is rich in meaning and high moral values. Each movement reflects the lifestyle of the Kajang people and provides valuable lessons. These movements demonstrate the Kajang people's obedience to their leaders and their respect for others. In addition to their deep understanding of life, the Kajang people are known for their close connection to mystical and magical aspects, yet they remain humble and compassionate towards both friends and enemies, especially those who are weak or helpless. The Kajang community is also renowned for their strong family culture and spirit of mutual cooperation.

The dance contains symbols that are naturally interpreted by the community, spontaneously resonating in their hearts and becoming embedded in collective understanding. Although the dancers initially state that the movements had no special meaning and were created for entertainment, each movement holds significance for the community.

1. Denotative Meaning of Pa'bitte Passapu Dance

Denotative meaning of Pa'bitte Passapu is clearly shown in its physical movements. Every movement in this dance, such as spinning (*Ammiti*), fighting each other (*Sahung*), or stabbing (*Sitobo'*), denotatively refers to the behavior of chicken who like to fight and kill each other. *Ammiti* is literally understood as a spinning movement performed by the dancer. Second, the

passapu resembles chicken, which in the context of the dance denotatively mean an animal that has some similar behaviors as human: to fight, to move, to compete.

2. Connotative Meaning of Pa'bitte Passapu Dance

There are at least three major values contained in the Pa'bitte Passapu. First, in the aspect of fighting or cockfighting (*Sahung*). The cockfighting movement in this dance symbolizes violence, gambling, or conflict in life. Through its movements, this dance conveys a moral message that unhealthy competition or fighting, such as gambling or violence, can have negative impacts. Second, the stabbing movement (*Sitobo*): This movement, which depicts killing, does not solely refer to physical action but can be seen as a symbol of conflict and fighting in social life. This dance reminds us of the importance of avoiding violence and teaches that violence never brings goodness. Third, the aspect of mutual respect and mutual assistance: The movement where the dancer lifts someone who has lost (*tau ribule'*) can be interpreted connotatively as a symbol of empathy, togetherness, and mutual assistance. It emphasizes deeper social values such as solidarity, helping those in need, and showing respect for others.

IML, the Director of the Village-Owned Enterprise, emphasized this in an interview:

"According to my understanding, the Pa'bitte Passapu Dance has many moral messages in the social aspect, especially for the Kajang community. This dance not only functions as entertainment, but also as a means to convey noble values. In every movement that is displayed, the Pa'bitte Passapu Dance teaches the importance of maintaining good relationships with others, fostering a

sense of togetherness, and strengthening solidarity between individuals. This moral message is a guideline for the Kajang community in everyday life, as well as a reminder for them to always respect each other, help each other, and establish harmony. That way, the Pa'bitte Passapu Dance is not just an artistic expression, but also a form of cultural preaching that directs society towards a harmonious social life" (Interview with IML)

The results of the interview show that each movement of the Pa'bitte Passapu dance carries deep meanings related to togetherness, affection, mutual assistance, respect, and cooperation. The Pa'bitte Passapu Dance teaches people to establish harmonious relationships in community life. Through the behavior reflected in each movement, this moral message provides guidelines that regulate individual actions, helping them distinguish between right and wrong. This message also encourages individuals to behave well without harming others, thus creating an environment of mutual respect and support.

The denotative and connotative meanings of the Pa'bitte Passapu Dance movements are as follows:

- *Ammiti* (rotating). This movement involves the dancer rotating, symbolizing the continuous dynamics of life, change, and preparation for new experiences.
- *Sahung* (cockfighting). This movement depicts chickens fighting, symbolizing conflict or competition. It serves as a moral lesson against gambling and violence, emphasizing the avoidance of harmful behaviors.

- *Sitobo* (stabbing). This movement represents the act of stabbing, highlighting the negative consequences of violence and reminding us that violent actions only cause harm.
- *Tau Ribule* (lifted). In this movement, a losing dancer is lifted by another dancer, symbolizing mutual assistance, empathy and solidarity. It teaches the importance of helping those in need and fostering a sense of community.
- *Passapu* (chicken) Symbol: The use of chickens in the dance represents various cultural meanings, including courage, strength, and the negative aspects of gambling and cockfighting.

Overall, the Pa'bitte Passapu Dance entertains the audience with its physical movements depicting fighting and brawling. However, it also conveys deeper moral messages about respecting others, avoiding violence, helping each other, and steering clear of harmful actions. Denotatively, the dance depicts physical movements and symbols, but connotatively, it communicates moral, social and ideological messages. Thus, the Pa'bitte Passapu Dance is not just a performing art but also a medium for conveying values that shape behavior and social interaction in society.

SBG, one of the Pa'bitte Passapu dance performers said:

“Ma'na dance Pa'bitte Passapu nipaingai paranna tau injo sahung manu' nukodi nasaba' appamumbai pabotorang na sisala'-sala paranna ta”

(The meaning of the Pa'bitte Passapu dance is to remind the community that cockfighting is not good because it leads to

The Harmony of Sharia.....

gambling and causes the severing of ties between members of the community) (Interview with SBG)

The Pa'bitte Passapu Dance also serves as social criticism of certain societal habits, particularly those involving cockfighting, which often includes gambling and animal cruelty. This dance conveys a moral message that warns against such behaviors, emphasizing that victories achieved through cheating ultimately lead to failure. Additionally, the Pa'bitte Passapu Dance teaches the value of mutual respect—not only towards fellow humans but also towards nature and animals. This is evident in the initial bowing movement performed by the dancer, which signifies respect for guests and a humble attitude, reminding society to maintain ethics and good relationships with the environment and other living beings.

As RSL, a Pa'bitte Passapu dancer said:

"At the end of the dance, the dancers help one of the dancers who is losing." (Interview With RSL)

The message of mutual assistance, depicted in the *tau ribule'* movements of the Pa'bitte Passapu Dance, aligns closely with the principles of Islamic teachings (*sharia*) and *da'wah*. In Islam, mutual cooperation and solidarity are fundamental values that foster societal harmony. The act of lifting a fallen dancer symbolizes more than just support; it reflects the concept of *ta'awun* (mutual assistance), a principle rooted in Islamic ethics, where individuals are encouraged to help others in times of need and uphold collective welfare. This symbolic representation makes the dance not only a cultural artifact but also an effective medium for instilling Islamic values in a traditional context.

Through its connotative meaning, the Pa'bitte Passapu Dance becomes a form of non-verbal *da'wah*, subtly inviting the community to internalize and practice culturally and religiously significant values. The enthusiasm of the Kajang community in preserving this dance demonstrates how local traditions can serve as a bridge to integrate Islamic teachings into everyday life. This highlights the potential of cultural expression to convey moral and spiritual messages in an accessible, relevant, and impactful manner, thereby harmonizing art, tradition, and belief.

Conclusion

This study found that Pa'bitte Passapu Dance connotatively contains *da'wah* values in every movement, conveying moral messages about the importance of living in harmony, helping each other, and respecting not only fellow humans, but also animals and the environment. These values align with spiritual teachings, making the dance a relevant and effective medium for *da'wah* within the Ammatoa community. The symbolism in its movements, such as Tau Ribule (helping each other in difficulties) and the rukuk movement (signifying respect), highlights the dance's role in preserving cultural identity and strengthening religious values.

In the context of current global challenges, such as increasing social polarization, environmental degradation, and diminishing concern for cultural heritage, the Pa'bitte Passapu Dance offers valuable insights. It serves as a reminder of the interconnectedness of culture, spirituality and the environment, promoting values that encourage mutual care, respect and preservation. Understanding the meaning behind this dance enriches the literature by demonstrating how local

traditions can address contemporary issues through a culturally rooted and adaptive framework. Additionally, it reveals the potential of integrating Islamic values with local wisdom to create contextually relevant solutions for fostering communal harmony and ethical living in modern society. This study is limited to the denotative and connotative interpretations of the dance's movements. Future research could explore the perceived meanings of this dance in relation to contemporary religious issues, such as extremism and intolerance.

Acknowledgement

We extend our deepest gratitude to all parties who contributed to the successful completion of this research. We are particularly grateful to the Ammatoa Traditional Leaders, Community Leaders, Religious Leaders, and the Kajang Village Government for their invaluable support and cooperation. We also wish to thank the lecturers at our institution for their encouragement and guidance, which have been instrumental in the completion of this research and in fostering continued academic contributions. Lastly, we express our heartfelt appreciation to the author's friends in Ammatoa Kajang Village for their significant assistance with technical matters in the field.

References

Abdul Hafid, Suardi Suardi, K. K. (2023). The Pasang Ri Kajang: Challenges and Dynamics of Education in the Indigenous Community of Kajang, South Sulawesi, Indonesia. *Ijtimaiyya: Jurnal Pengembangan Masyarakat Islam*, 16(2), 81–104. <https://doi.org/10.20414/elhikmah.v12i1.242>

- Ade Rezkiawan Embas. (2017). Analisis Sistem Pemerintahan Desa Adat Ammatoa dalam Pelestarian. *Jurnal Ilmu Pemerintahan*, 10 (1), 32-37.
- Akib, Y. (2003). *Potret Manusia Kajang*. Makassar: Pustaka Refleksi.
- Akib, Y. (2008). *Ammatoa Komunitas Berbaju Hitam*. Makassar: Pustaka Refleksi.
- Anggraini, L. D. (2023). Traditions and Myths of Kajang People in South Sulawesi. *Humaniora*, 14(3), 245–256. <https://doi.org/10.21512/humaniora.v14i3.10687>
- Ardhana, I. K., & Wijaya, I. N. (2017). Indian Influences on Balinese Culture :The Role of Hinduism and Buddhism in Present Day Bali. *International Research Journal of Management, IT & Social Sciences*, 4(1), 99-105. <https://doi.org/10.21744/irjmis.v4i1.360>
- Arie Astuti, A., Hartono, & Cahyono, A. (2019). Kamase-Mase Value in The Pa'bitte Passapu Dance Performance of Kajang Ethnic Group of Bulukumba Regency, South Sulawesi. *Catharsis*, 8(2), 135–142. <https://doi.org/10.15294/catharsis.v8i2.31391>
- Ario Sumilih, D. (2022). Passapu: Makna dan Identitas Laki-Laki Suku Kajang. *Jurnal Kajian Sosial Dan Budaya*, 46(2), 46–54.
- Arwan, A., Rahman, R., Ghozali, A., Suhaimi, S., & Saputra, D. (2023). Influence and Problems of Da'wah for the Preachers in Facing the Challenge of Modernization. *Lentera: Jurnal Ilmu Dakwah dan Komunikasi*, Vii(1), 1–16. <https://doi.org/10.21093/lentera.v7i1.7179>
- Baharun, H., Ulum, M. B., & Azhari, A. N. (2018). Nilai-Nilai Pendidikan Islam dalam Tradisi Ngejot: Konsep Edukasi dalam Membangun Keharmonisan dan Kerukunan Antarumat Beragama Berbasis Kearifan Lokal. *Fenomena*, 10(1), 1–26. <https://doi.org/10.21093/fj.v10i1.1006>
- Hafid, A. (2013). Sistem Kepercayaan pada Komunitas Adat Kajang Desa Tanah Towa Kecamatan Kajang Kabupaten Bulukumba. *Patanjala : Jurnal Penelitian Sejarah dan Budaya*, 5(1), 1. <https://doi.org/10.30959/patanjala.v5i1.150>

- Hilmi, M., Fabriar, S. R., & Soleha, D. W. (2022). Nilai-Nilai Dakwah dalam Tradisi Upacara Pernikahan Nayuh. *Mawa Izh Jurnal Dakwah dan Pengembangan Sosial Kemanusiaan*, 13(02), 147–167. <https://doi.org/10.32923/maw.v13i02.2498>
- Ibnu Azka, Fathur Baldan Haramain, M. C. A. (2024). Harmonization of Tradition and Islam : Mediating Culture and Religious Beliefs in Maccera Tasi Ritual in Luwu, South Sulawesi. *Heritage of Nusantara : International Journal of Religious Literature and Heritage*, 13(1), 30–56. <https://doi.org/10.31291/hn.v13i1.736>
- Ichwan, M., Reskiani, U., Indah, A. L., Fitri Makmur, A. N. A., & Djafar, E. M. (2021). Pasang Ri Kajang: Tradisi Lisan Masyarakat Adat Ammatoa Suku Kajang dalam Pembentukan Karakter Konservasi. *Ideas: Jurnal Pendidikan, Sosial, dan Budaya*, 7(4), 133. <https://doi.org/10.32884/ideas.v7i4.495>
- Jufri, M., & Ode Ismail Ahmad, L. (2023). International Journal of Cultural and Religious Studies towards a Culture of Tolerance: The Hadith Approach to Cultural Preaching. *Al-Izzah: Jurnal Hasil-Hasil Penelitian*, 24–30. <https://doi.org/10.32996/ijcrs>
- Karimullah, S. S., Rahman, R., Rahmah, S., & Elmurtadho, F. (2023). Reflections of Prophetic Values on Strengthening Da'wah in the Digitalisation Era. *Mawa Izh Jurnal Dakwah dan Pengembangan Sosial Kemanusiaan*, 14(2), 31–51. <https://doi.org/10.32923/maw.v14i2.3279>
- Latief, I., & Syam, R. (2022). Political Wisdom of the Kajang “Ammatoa” Indigenous Community in South Sulawesi. *Etnosia : Jurnal Etnografi Indonesia*, 7(2), 167–182. <https://doi.org/10.31947/etnosia.v7i2.21990>
- Muhammad Munir, W. I. (2021). *Manajemen Dakwah*. Jakarta: Kencana.
- Mukharrom, T., & Abdi, S. (2023). Harmonizing Islam and Human Rights through the Reconstruction of Classical Islamic Tradition. *Samarah*, 7(1), 40–57. <https://doi.org/10.22373/sjhk.v7i1.16436>
- Murodi. (2008). *Sejarah Kebudayaan Islam*. Semarang: Karya Toha Putra.

- Nuruddin, S. (2018). Islam dalam Tradisi Masyarakat Lokal di Sulawesi Selatan. *Mimikri: Jurnal Agama Dan Kebudayaan*, 4(1), 50–67.
- Pabbajah, M. (2021). From the Indigeneous to the Religious Practices: Islamic Construction of the Local Tradition in South Sulawesi, Indonesia. *Esensia: Jurnal Ilmu-Ilmu Ushuluddin*, 22(1), 91–102. <https://doi.org/10.14421/esensia.v22i1.2800>
- Putra, A. (2020). Konsep Agama dalam Perspektif Max Weber. *Al-Adyan: Journal of Religious Studies*, 1(1), 39–51. <https://doi.org/10.15548/al-adyan.v1i1.1715>
- Rosida, N., & Santoso, B. R. (2023). Variants of Multicultural Da'wah : Ways of Religion in Rural Communities in the Modern Era. *Orasi: Jurnal Dakwah dan Komunikasi* 14(1), 70–89. DOI: 10.24235/orasi.v14i1.13388
- Siregar, I. (2022). Semiotics Analysis in The Betawi Traditional Wedding “Palang Pintu”: The Study of Semiotics Roland Barthes. *International Journal of Linguistics Studies*, 2(1), 1–7. <https://doi.org/10.32996/Ijls.2022.2.1.1>
- Sumber Data Desa Tanah Toa (12 February 2024).
- Syamsurijal, S. (2016). Islam Patuntung: Temu-Tengkar Islam Dan Tradisi Lokal di Tanah Toa Kajang. *Al-Qalam*, 20(2), 171-178. <http://dx.doi.org/10.31969/alq.v20i2.197>
- Usop, T. B. (2019). *Kajian Literatur Metodologi Penelitian Fenomenologi Dan Etnografi*. 1(1), 1–12.